

## THE WEEK'S AMUSEMENTS

**JULIA MARLOWE IN "KNIGHTHOOD" AT ENGLISH'S ALL WEEK.**

**First Week of Vaudeville at the Grand-At the Park and Empire Theaters.**

Indianapolis theatergoers are deserving of sincere congratulation upon their rare fortune in having almost the earliest opportunity of any city in the country of witnessing Miss Julia Marlowe's splendid production of Paul Kester's adaptation of Charles Major's wonderfully popular novel, "When Knighthood Was in Flower."

The fact that Miss Marlowe was as large a following in this city as any actress on the stage to-day, combined with the further fact that Mr. Major is a well-known citizen and resident of Indiana, give ample ground for predicting that the current week at English's will be one of the most notable in the history of that temple of amusement.

The story of Mr. Major's winning novel has been told in four acts, the last of which includes two scenes. The views shown in the course of the play are the river landing at Windsor Park on May day in 1513, the apartments of the Princess Mary Tudor in Bridwell House, London, the great room of the Bow and String tavern in Bristol, the ballroom in the Palais de Tournefort, Paris, and the morning room in Greenwich Castle, England. The movement of the first act will take the audience quite halfway through Mr. Major's narrative, disclosing Mary's rage over Henry's command that she marry the aged King of France; her dancing lesson with Charles Brandon; her confession of love to him, and her already famous defiance of the King. The second act gives Miss Marlowe one comedy opportunity after another, and this pleasing note is maintained almost up to the fall of the curtain on the act, when it suddenly changes and sounds all the depths of stirring romance and all but tragic drama. The third act tells the story of the flight of the lovers to Bristol, the capture by King Henry's guards and their separation from each other, Mary to become the wife of the French King, Brandon to hide his time and to see the issue of her solemn pledge that she will be the King's wife in name only. The next scene discloses Mary reigning as Queen in France and her all but ruin by the desperate plots of Francis I, Louis's successor to the throne. Brandon appears upon the scene in time to save her and to carry her back to England as his wife. In the last act the lovers face the enraged Henry, who has little liking for the marriage of his sister to a commoner. Mary wheedles him so successfully, however, that he not only grants his royal forgiveness, but creates her husband Duke of Suffolk. A venerable chronicler of the sixteenth century concluded his story of the love and marriage of Charles and Mary with these words: "They deserved, as they enjoyed, a sovereign felicity on earth. They loved to the utmost extent of love, and their humors and inclinations suited so perfectly in all things that, notwithstanding the difference of their fortunes, their souls had all the qualities that might contract an indissoluble union, and therefore none so deserved the joyful name of true lovers, and in my judgment none but few that can aspire to the honor of such a character."

The incidental music introduced into Miss Marlowe's production of "When Knighthood Was in Flower" forms a most interesting feature of the play. The songs heard have been resurrected after the expenditure of a great deal of time from obscure sources bearing on the manner and customs of the sixteenth century. The air which Mary dances in the first act, when she takes her first lesson in the "new step from France," with Brandon as her instructor, is "The Sailor's Song," which was popular among people of both high and low degree in the reign of Henry VIII's reign. Another quite ballad written after the marriage of Charles Brandon, Duke of Suffolk, and Princess Mary Tudor, and a refrain which is as follows: "Cloth of gold do not despise, Though you be matched with cloth of frieze."

It is sung by the poet jester to King Henry as the curtain falls on the last act of the new romantic drama. Another most interesting piece of music is that used by the priests, who, in the first scene of the last act, chant a requiem for the soul of Louis XII, King of France, who has just died amid the revelries of a ball at the Palais de Tournefort. The original manuscript of this chant is among the treasures of the Vatican library, and was transcribed for Miss Marlowe's use by a member of the American college at Rome who is a friend of the actress and to whom she wrote expressing a desire for a requiem dating about 1510 or 1515.

The exactitude and care for historical detail which Miss Marlowe displayed upon such a matter as this has been much and well regarded every point in this production. Whole days have been spent in studying out the heraldic devices and insignia on the furniture and costumes, and even some exceedingly knotty points were encountered. Often it required reference to half a dozen volumes before the color was definitely decided whether the roses of the House of Tudor or the garter and its accompanying motto of "Honi soit qui mal y pense" should be embroidered upon the vestments of the palace interiors, the idea being that the year 1513, in which the scene is supposed to take place, was the year of a truce subsequent to the use of the Tudor rose as an official royal emblem, or perhaps before the "Honi soit" motto was definitely adopted for decorative purposes.

One matinee will be given during the week, on Saturday. Manager Ad F. Miller, of English's, opened at the Grand opera, specially deluged with mail orders for seats for Marlowe week.

**First Week of Vaudeville at Grand.**

Commencing with a matinee to-morrow afternoon at 2 o'clock, the Grand opera House will leave the realm of dramatic productions and enter the field of fashionable vaudeville. Instead of two matinees a week there will be a performance every afternoon, at which the prices will be 25 cents for downstair and balcony seats, and 15 cents for admission to the gallery. The night prices will be the same as prevailed during the stock regime.

The "headline" for this week will be "The Girl with the Auburn Hair," which Manager Anderson has said to have secured for another week's stay at the Grand, only by arrangement with Manager Erick, of Cleveland, O. The retention of this strong vaudeville act for the opening of the new season is a sure sign, it is to assure the success of this week, inasmuch as hundreds of people were unable to secure seats for the performances last week. For the coming week "The Girl with the Auburn Hair" will present an entire change of act, with new and magnificent electric and magic effects. This is Manager Murdoch's custom wherever his specialty is shown for two weeks in any city. New songs will also be sung by Miss Auburn, one of which is "The Heavenly Light," written and composed by herself. The other songs will be "The Heavenly Light," written and composed by Mrs. Perkins Fisher in a quaint rural character sketch by Ezra Kendall, entitled "The Halfway House," J. K. Murray and Clara Lane in an operatic sketch, "Platt and Sutherland," in a comedy sketch, "Baby Lund," said to be the cleverest child artist on the American stage, the three Footen European gymnasts, George Stewart, who does some clever original imitations, and Frank Urban, who does some clever musicalian. Mr. Murray was formerly the leading baritone with the Castle-square Opera Company, of Boston, and Miss Clara Lane was the prima donna of the organization. Rose Sutherland, of Platt and Sutherland, is well known and popular in this city, having been seen here often with "Supper" and several of the Hoyt farces,

among the latter "A Trip to Chinatown," "A Milk White Flag," and "A Contented Woman."

**"Across the Pacific" Thursday.**

One of the most pretentious melodramatic productions of the current season is Charles E. Blaney's "Across the Pacific," the latest play from the pen of that prolific playwright. Mr. Blaney is perhaps best recalled by his successful vaudeville farce "A Female Drummer," which was seen at the Park Theater for the first time several weeks ago. "Across the Pacific" is in four acts and seven scenes, and much of the play takes on an atmosphere of the life in the Philippines during the stirring war times of the present. This is certainly bringing history on the stage up to date in a marvellously prompt manner. Life of a United States army transport is said to be depicted with remarkable fidelity. The first act takes place in Montana, the second in Chinatown, San Francisco, the third on board a transport and the fourth in and about Manila and the Philippine Islands. The scenery and mechanical effects have been prepared upon a liberal and extensive scale, while the lighting effects are claimed to embrace a number of new and startling inventions. The music heard in the production is composed especially for it. In addition to the interesting, historical events touched upon in the piece, a touching love story is unfolded, and much fresh comedy is sprinkled throughout with pleasing generosity.

An unusually large company is required in the production of the new melodrama. The principal speaking parts are in the hands of Robert Gilman, J. B. Tucker, Johnnie Williams, Leslie Matthews, O'Kane Hills, the Miners' Quartet, John Carlyle, Frank Sanford, Pearl O'Connell, Harry Wells and Harry Clay Blaney. In addition, a host of supernumeraries appear at various times during the play. The play will be given every afternoon and night until the end of the week, beginning with the matinee Thursday.

**"McFadden's Row of Flats" at Park.**

One of the biggest hits in spectacular farce-comedy is the extremely humorous affair known by the title of "McFadden's Row of Flats," which will be seen at the Park the first half of the current week, commencing to-morrow afternoon. The piece returns to the Park this season with its lines and specialties brought completely up to date, and as a scenic production it is said to have few if any equals. Every act this year is newly designed and painted and the chorus of attractive girls has been augmented and recostumed in a costly fashion that lends beauty and grace to the ensembles. Besides all this, the piece has been cleverly rearranged and new bits of comedy inserted together with other bright touches. Everybody will welcome the funny drolls, billed as "The Yellow Kids"; the ludicrous travesty on Sousa and his band; the laughable fire department and its unmanageable "billy goat"; and the comic stairway leading to the upper floors of the tenement. Harry Wilson, the famous trick bicyclist, is still with the show. Other well-known and popular artists in the cast are: McWalter, E. Tyson, Bobbie, E. Kington, John Price, Jennie Lamont, Alonzo Lang, Ina Thomas, the Frederick brothers, exponents of musical novelties; Frank Cotton and his donkey assistants; Charles Saunders and E. M. Brown. The play is said to be rich in catchy music and pleasing dances. The idea of both author and management is claimed to be to banish from the production everything that savors in the least of seriousness and to make the piece one succession of laughs from start to finish. Last year's conspicuous success gives ample reason for predicting a similar result attending the forthcoming engagement.

**Flynn's Sensation Burlesques.**

All this week at the Empire Theater Matt J. Flynn's Big Sensation Burlesques will entertain the patrons of the house with a vaudeville programme and an opening and closing burlesque. The opening piece is called "The Kissing Trust," which introduces the members of the company in catchy choruses and different specialties. A part of this burlesque is devoted to a specialty act entitled "The Watermelon Trust," which is said to be very laughable. Among the people who take part in the piece are: Matt J. Flynn, Sherman, Costello, James and Sue Grundy, Tente Russell, Zoe Ball, Conroy & Keeler, Courtney & Nelson, Richmond & Clements, the Keeley Brothers, champion bag punchers, Adams & Kelly, the Verdier Sisters, Josie Le Coy, and the burlesque queens, Mille, Zetella and Blanche Gulekard. It is claimed that the bag punching of the Keeley Brothers that it will be among the finest exhibitions of the kind ever given in this city. These brothers are said to handle the bag with ease, playing coon songs and doing stunts that are marvellous.

The closing burlesque, "The Queen of the Opium Palace," is a skit written by Matt J. Flynn and introduced as a Chicago open joint, in which the members of the company are again seen in new and pretty costumes and render some up-to-date music. The company will give daily matinees.

**The Zoo This Week.**

The bill at the Zoo the ensuing week, which will be the eighth, will be entirely new with the exception of the popular and entertaining chimpanzee. Professor Blake will exhibit, for the first time here, his hitherto known dog and monkey, which have proven powerful drawing cards whenever they have been shown. Captain Woodruff will be seen all week with his performing bear and his pug-nose-jumping monkey. This monkey is the only animal in the world that has been trained to make a balloon ascension and return to earth again hanging from a parachute. Lorenzo will go through some thrilling feats with his tumbler, said to be the most gorgeous lion in captivity. The chimpanzee is learning new things every day and his daily receptions to the public are liberally attended.

**MARLOWE'S ROLES.**

**In Her Dramatic Experience She Has Played Thirty-Four Parts.**

Julia Marlowe is in the public eye at this time more prominently, perhaps, than any other American actress. People who have hitherto known her as the "Queen of the Tudor" woman who has leaped suddenly into prominence have lately begun to examine into her past career, in order to learn if her greatness is only ephemeral or rests upon a solid basis of actual achievement.

"How many roles have you played since you first made your appearance on the stage?" Miss Marlowe was asked recently by one of her admirers who has made this kind of an investigation into the actress's theatrical career. "Really, I haven't the slightest idea," said the actress. "Please make a rough guess for me," persisted her questioner. "Well, at a rough estimate," replied Miss Marlowe, "I should say about fifteen." "As a matter of fact," returned her friend, with an air of triumph, "the number is more than twice that. Here is a list which I have dug out of old files of newspapers, several books about yourself and various histories of the American stage, and I want you to verify it for me."

Miss Marlowe was greatly surprised to be confronted with the formidable enumeration of parts which she has played, but, as she read the memoranda, all of her many and varied characterizations came trooping back to memory and she was able to verify the list. The "Queen of the Tudor" was Miss Marlowe's large following in this city will doubtless be interested in recalling these characters which have at various times been delineated by their favorite actress. They are as follows:

Chorus singer, in a juvenile production of "Pinafore"; Sir Joseph Porter, in a juvenile production of "Pinafore"; Suzanne, in "The Chimes of Normandy"; Page, in "The Little Duke"; Heinrich, in "Rip Van Winkle"; Rip's sister, in "Rip Van Winkle" (this is the one that was omitted in the list submitted to the actress); Maria, in "The Night"; Balthazar, Romeo's page, in "Romeo and Juliet"; Stephen, in "The Hunchback"; Myrene, in "Pygmalion and Galatea"; Parthenia, in "Pygmalion"; Juliet, in "Romeo and Juliet"; Viola, in "Twelfth Night"; Julia, in "The Hunchback"; Pauline, in "The Hunchback"; "As You Like It"; Galatea, in "Pygmalion and Galatea"; Beatrice, in "Much Ado About Nothing"; Imogen, in "Cymbeline"; Charles Hart, in "Romeo and Juliet"; Constance, in "The Love Chase"; Letitia Hardy, in "The Belle's Stratagem"; Chatterton, in "The Last of the Mohicans"; "The School for Scandal"; Colombe, in

"Colombe's Birthday"; Prince Hal, in "Henry the Fourth"; Kate Hardcastle, in "The Stoops to Conquer"; Lydia Langhish, in "The River"; (this was a member of the famous all-star cast that made a brief tour of leading cities a few seasons ago); Romola, in "Romola"; Mary, in "The Bonnie Prince Charles"; the Countess Valeska, in "The Countess Valeska"; Collette, in "Collette"; Barbara Fritchie, in "Barbara Fritchie"; and a number of others.

The foregoing list contains the names of thirty-three parts, and the thirty-fourth and last is that of Princess Mary Tudor, in "When Knighthood Was in Flower." It is interesting to note that in her childhood Miss Marlowe played four tiny roles in as many plays in which she afterwards had leading parts, and which brought to her some of the most notable successes of her career. These plays were "The River," in which, as a girl, she played Maria, ultimately to shine forth as the most winning and tender Viola known to the present generation of playgoers. Then there was "Romola," a step towards the triumph which she finally achieved as Juliet in "Romeo and Juliet," in "The Hunchback," preceded her remarkable conception of Julia in the same play. Finally, Myrene, in "Pygmalion and Galatea," was a forerunner of her beautiful portrayal of Galatea, in Mr. Gilbert's famous dramatic idyl.

**INCEPTION OF A PLAY.**

**How Joseph Arthur Gets His Inspiration for Dramas.**

Joseph Arthur, the dramatist, enjoys telling how he got the suggestion for the "Still Alarm," a play which was a mine of wealth to its author. Mr. Arthur, then a young showman, was walking along the street in New York one day, pondering on the vicissitudes of a theatrical man's life and the inscrutable ways of Dame Fortune. His thoughts ran over the list of accidental chances which had brought him to the theater, and somewhat bitterly he mentally contrasted these fortunes and the way success had come to him. It struck him that the ability of these lucky persons was not so greatly in excess of his own that he might not yet hope to do what they had done.

"Why can't I write a play as well as the rest of these fellows?" thought he. At that moment he was passing a fire engine house, when the big gong within rang an alarm of fire, bringing the well-trained horses jumping from their stalls to their places at the apparatus and the firemen sliding down the poles to dress as they clung to the machines. Mr. Arthur stopped to watch this engine company leave its quarters, always a sight of thrilling interest. Instantly it flashed upon him that a like spectacle would be strikingly effective on the stage. The like had never been portrayed in a drama. That was what he wanted. He had the germ of a play, and he was quick to seize the possibilities for stage characters that were afforded by the quaint, electric folk living all about. These he seized upon to be worked into his amateur drama. The striking points were always accentuated for comic effect.

In time the doings of these little chaps became noted throughout the village. People heard that they were being caricatured in young Arthur's shows. Few paid any heed, but two or three of the most noted characters of the village took strong objection to having their distinctive traits jugged with in this fashion. These protestants used to go to where the boys were giving their exhibitions and then making a descent upon them, scatter the performers in the air, or two occasions chastised the youthful authorship.

Mr. Arthur spent last summer in the Lost River region, revisiting the scenes of his childhood. Several of the celebrated characters of his boyhood days were still there. He talked over old times with them and they laughed together. The electric sequess of the people and their lives and country then struck Mr. Arthur with a force that had never before struck him. He saw the rare material for a drama in the country and its natives. The result is the latest of his plays, "The Still Alarm," in which several of his boyhood acquaintances appear as characters, although under different names. The electric folk are intensely interested in the play and are talking of getting up an excursion to see the performance. Whether they will make history or repeat it, by the time the author afterwards remains to be seen, for "The Still Alarm" comes to English's Opera House. His first engagement out of New York, Christmas week.

**The Stage at Home.**

Howard Gould, in "Rupert of Hentzau," is the offering immediately after Christmas as English's. The engagement being for Dec. 25 and 27.

The Utopians, the Empire Theater holiday attraction, is presenting a musical burlesque entitled "Wanna-Ma-Wanna," which is a satire on the big department stores.

The attraction for Christmas afternoon and night at English's will be Joseph Arthur's much-discussed new play of Indiana life, "Lost River," with the original cast which is producing it so brilliantly in New York. Unless the play is delayed in getting to Indianapolis the play will also be presented next Monday night.

Two of the strongest melodramas of recent years have been secured for next (Christmas) week at the Park Theater. The first half Gus Hill's elaborate production of "Man's Enemy," and the last half Joseph Le Land's sensational play "Outright Theft," will be given. The matinee Christmas day (Tuesday) will be special, which means that the prices will be charged, according to the custom prevailing on holidays.

**In Other Places.**

Hall Caine's novel, "The Great Ritson Case," has been dramatized by Lawrence Marston.

"Pudd'nhead Wilson" is to be revived next season, and may possibly have a London production.

Joseph Arthur has turned his play, "Johnny," into a novel, which will shortly be published by the Bowen-Merrill Company, of this city.

Menefee Johnstone, who was associated with Frank Mayo a long time, has decided to go on the road with Stella Kenny in an elaborate production of "Davy Crockett."

Mabel Amber is credited with a distinct personal triumph in Joseph Haworth's production of "Robert of Sicily," which will, it is said, be given in New York in the near future.

Julie Lemaitre's strong comedy drama, "L'Alnee," has been dramatized by B. B. Valentine under the title of "An Alpine Madonna," and will be produced next season by David Henderson.

Etienné Girardot, Raymond Hitchcock and W. T. Carleton have been engaged for the production of Johann Strauss's humorous opera, "Wiener Blut," at the Broadway Theater, New York, Jan. 21.

Louis Frohoff, who was a member of the Grand stock company at the beginning of the present season, has accepted a position with the Columbia Theater stock company, Newark, N. J., of which Charles May is leading man.

Matie Dressler's comedy acting in her new play, "Miss Prim," was enjoyed by

Manager Oscar Hammerstein in Boston so much that he at once secured the production for a run at his New York Victoria Theater, beginning next Monday.

James K. Murray filed a petition in bankruptcy in Boston recently, which brought to light the interesting fact that he owes his wife, Clara Lane, \$5,000 salary for singing with him. His total liabilities were given at \$15,973.23, with no assets.

Ethel Brandon has resigned from Edward E. Rice's "When We Were Twenty-one," company to accept a position with Nat C. Goodwin in the cast of the same play. Miss Brandon replaces Eleanor Gist in the role of Firely, the music-hall dancer.

Rose Coghlan will shortly introduce a novelty into vaudeville, consisting of sketches written around characters which she relayed success on the legitimate stage. The first of these will show her once more as Lady Gay Spanker, the principal feminine role of "London Assurance."

**THE CITY'S SOCIAL LIFE.**

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Friday Afternoon Club—Hostess, Mrs. Romaine R. Armstrong; "A Christmas Story," Mrs. Lizzie V. Spahr; "Christmas Customs," Mrs. Nettie H. Kow; "A Christmas Poem," Mrs. Ida R. Purcell; "A Christmas Box," Mrs. Augusta W. Paver; Christmas song and music.

The Woman's Research Club—Monday: Hostess, Mrs. Albert Kimberlin; responses; musical jests; "History of Piano Music," Miss Anna Rudisill; illustrations by Miss Aufderheide and Miss Moore; "Songs of Schubert," Mrs. Fremont Swain; reading, "Old Bull's Christmas Story," Mrs. Wirt C. Smith.

Irvington.

Mrs. F. D. Van Houghton is visiting her parents in Brooklyn, N. Y.

Mrs. Henry Moore returned, Friday, from a visit with her sister in Sheridan.

Miss May Green, of Rising Sun, will be the guest of Miss Mabel Grubbs this week.

Miss Ruth Bayne, of Franklin, Ind., was the guest of Miss Bessie Pierson, at the college residence, last week.

The Electric Club entertained a number of their college friends with an informal dance in their hall last night.

Mrs. Henry S. Schell will come, Saturday, to spend several weeks with her parents, Mr. and Mrs. James Layman.

Rev. and Mrs. Scott Hyde and daughter have returned from a short visit with Mr. Hyde's parents, in Rushville.

Mrs. Longley and daughter Ruth, of Noblesville, visited Miss Edith Longley, at the college residence, last week.

Mr. and Mrs. R. E. Moore, of Ladoga, Ind., are the guests of Dr. Henry Moore and family, on Washington street.

The Irvington Tuesday Club will meet on Tuesday afternoon, at the home of Mrs. George Galvin, on Washington street.

Charles Brown has returned from New Orleans, where he accompanied his daughter Julia, on her way to Santa Cruz, Honduras.

Miss Rebecca Downey, of Colorado, will come the last of this week, to spend the Christmas holidays with Mr. and Mrs. Charles Clark.

Mrs. James S. Dods and daughter, Miss Margaret Dods, of Morristown, were the guests of Mrs. J. V. Shipp, on Butler avenue, last week.

Mrs. Vawter Barnett will leave, next week, for Jackson, Fla., where she will spend the winter with relatives. Miss Helen Norris will accompany her.

The Irvington Shakespearean Club met, Friday afternoon, at the home of Mrs. McGaughey, on Washington street. An original love story was read by Mrs. W. H. H. Shaw.

On Wednesday evening the young men of the Delta Tau Delta fraternity were given a dinner at the college residence by Mr. John Brown. In the evening dance was given in the Delta Hall, on Central avenue.

Invitations have been issued by Mr. and Mrs. Joseph A. Dalrymple for the marriage of their daughter, Jessie Marie, and Mr. William Jasper Dobyns, the wedding to occur on Wednesday, Dec. 26, at the Downey-avenue Christian Church.

Mrs. T. B. Rainey entertained the executive board of the Methodist Ladies' Aid Society at luncheon, Wednesday. Those present were Mrs. H. C. Badger, Mrs. J. S. Baker, Mrs. T. L. Thompson, Mrs. C. L. Ritter, Mrs. B. J. Terrell, Miss Mary Roden, and Miss O. E. Higgins.

The young ladies of the college residence who will leave, this week, to spend Christmas at home are Miss Bessie Pierson at Lebanon, Miss Jessamine Armstrong at Kokomo, Miss Nina Ely at Brooklyn, Miss Lulu Kellar at Morristown, Miss Minnie Wink, at Knightstown, Miss Edith Crockett at Chicago, Miss Harriet Banks at Hooker, Miss Grace Hefelfe and Miss Enoch Higgins at Lebanon.

**IT WOULD BE NICE.**

Men Ought to Tell What They Want For Christmas.

Philadelphia Telegraph.

Wouldn't it be nice if the men folk of the family would make a list of the things they would really like to have at Christmas? It would be a safe bet that they would only lend a hand or voice to the solving of this perplexing question.

It is a fact that the servant who is asked to give a list of the things he would like to have at Christmas, and the woman who is going around in the stores clutching her pennypin, making a thousand wrinkles in her forehead and walking over everybody else in her abstraction is trying to think of a suitable gift for John.

It is a fact, however, that the man who is asked to give a list of the things he would like to have at Christmas, and the woman who is going around in the stores clutching her pennypin, making a thousand wrinkles in her forehead and walking over everybody else in her abstraction is trying to think of a suitable gift for John.

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On Wednesday evening the young men of the Delta Tau Delta fraternity were given a dinner at the college residence by Mr. John Brown. In the evening dance was given in the Delta Hall, on Central avenue.

Invitations have been issued by Mr. and Mrs. Joseph A. Dalrymple for the marriage of their daughter, Jessie Marie, and Mr. William Jasper Dobyns, the wedding to occur on Wednesday, Dec. 26, at the Downey-avenue Christian Church.

Mrs. T. B. Rainey entertained the executive board of the Methodist Ladies' Aid Society at luncheon, Wednesday. Those present were Mrs. H. C. Badger, Mrs. J. S. Baker, Mrs. T. L. Thompson, Mrs. C. L. Ritter, Mrs. B. J. Terrell, Miss Mary Roden, and Miss O. E. Higgins.

The young ladies of the college residence who will leave, this week, to spend Christmas at home are Miss Bessie Pierson at Lebanon, Miss Jessamine Armstrong at Kokomo, Miss Nina Ely at Brooklyn, Miss Lulu Kellar at Morristown, Miss Minnie Wink, at Knightstown, Miss Edith Crockett at Chicago, Miss Harriet Banks at Hooker, Miss Grace Hefelfe and Miss Enoch Higgins at Lebanon.

**IT WOULD BE NICE.**

Men Ought to Tell What They Want For Christmas.

Philadelphia Telegraph.

Wouldn't it be nice if the men folk of the family would make a list of the things they would really like to have at Christmas? It would be a safe bet that they would only lend a hand or voice to the solving of this perplexing question.

It is a fact that the servant who is asked to give a list of the things he would like to have at Christmas, and the woman who is going around in the stores clutching her pennypin, making a thousand wrinkles in her forehead and walking over everybody else in her abstraction is trying to think of a suitable gift for John.

It is a fact, however, that the man who is asked to give a list of the things he would like to have at Christmas, and the woman who is going around in the stores clutching her pennypin, making a thousand wrinkles in her forehead and walking over everybody else in her abstraction is trying to think of a suitable gift for John.